

Movie Men Rush to Reserves

IATSA-AF of M Deal Off

According to reports from the United States, James C. Petrillo, president of the American Federation of Musicians, has directed that the working agreement between his organization and the IATSA, which controls projectionists and stagehands, be abrogated after 30 years.

The reports state further that as a result the musician's union has ordered removed from its unfair list 182 theatres and 50 auditoriums. The musicians, it is said, (Continued on Page 2)

Army Film Loop Grows

The army circuit of 16 and 35 mm. films is showing a steady increase—and so is the work of the service organizations and film distributors responsible for camp movies.

The total number of days per week in which pictures are shown is now 775, an increase of 62 since December. The number of situations now served is 262, compared with 200 in last July. There is now a total of 150 towns getting the gratis entertainment, which is 25 (Continued on Page 3)

Ever Hear This One Before?

A nice lady called the Kenwood, in Toronto, the other 7 p.m. and asked what kind of Cohnware—dishes to you—was being handed out that evening.

"A miscellaneous dish," answered manager Al Perly.

"Oh," exclaimed the lady. "I guess I'll stay home tonight. I'm not saving that brand."

Theatre and Exchange Men Answer Ottawa's Call

Film men of every section of the business and from every position have answered Canada's call for a reserve army. The older lads have been joining up every day with varied units and keeping alive the reputation of the industry

for voluntary service. Canadian theatre and exchange branches have a high percentage of volunteers in the armed forces. Regal home office, for example, has five in uniform, and Premier Operating has six.



How did he get in here?

The Toronto theatres and offices started slowly because it was necessary to check on the dates on which the various regiments would take their camping periods. The desire of many pals in the (Continued on Page 2)

Baby Left In Theatre

Patrons at the Vanity Theatre, Windsor, a 20th Century house, were treated to an interesting by-play on a recent Saturday evening. The lights went up and Manager Bob Brown walked on the stage.

"Ladies and Gentlemen," said Brown, "a baby has been found (Continued on Page 3)

Ryan to Oshawa

Lawrence E. Ryan of Fort Frances, Ontario, has come to Oshawa to join Manager Stewart Gillespie of the Marks Theatre. Ryan will be the latter's assistant.

Stephenson Back

Charlie Stephenson, manager of the Century, Kitchener, who was on sick leave from 20th Century Theatres, has returned to his post. Charlie, as per as ever, is a popular figure in Kitchener.

Fraser in Navy

Ted Fraser, manager of the Century, Trenton, has enlisted in the navy. He is a leading light in that community and though he will be missed his change was met with many congratulations.

Ralph Tiede, assistant manager of the Geneva, Orillia, has been upped to fill Fraser's spot.

Tax Rumors

Asked about the repeated rumors in film circles that the government planned to raise the admission tax to 30 per cent, Lt.-Col. John A. Cooper of the MPDA said: "My information is that the subject has not even been discussed in official circles. In other words, anything about a tax increase is just out and out rumor."

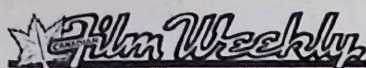
Cinema Baby



Manager Bob Brown of the Vanity, Windsor, became a foster father for a short space of time when this baby, in the arms of Usherette Geraldine Dougherty, was found abandoned in the theatre. Bob thinks that's asking just a little too much of managers' famed hospitality.

**HANSON GETS
PARA'S 16 mm.'s**

Hanson 16 mm. Movies Limited has acquired release rights to Paramount's 16 mm. product, at present between 75 and 100 films. The Paramount account was formerly handled by Sovereign, which relinquished it several weeks ago.



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"30" for Paramount

In press parlance "30" means "finish." For Paramount "30" is just the beginning. Right now the trade is sharing Paramount's joy at accomplishing 30 years of service to the public. The men back of Paramount are not the type who saw lush pastures and horned in. They were in on the motion picture business at the beginning; they had to demonstrate their faith in its future over and over again.

Paramount's leaders can look out of their offices at the many cinema palaces of stone steel and blurt out, in sudden and frightening realization: "Gosh, did I do that?" For, in the short span of half of a lifetime, they have helped build an empire of shadow and substance, of ideas and beauty, of creativeness and comfort, that is as universal as the sun.

It is built so enduringly and reaches so deeply into the hearts of the people that when the day of the nation's greatest crisis came, the leaders of the land turned to them. "You are among the chosen. Your place in the van," was the sum of what they said. That priceless weapon, the motion picture, welded and sharpened by years of intense devotion and superb craftsmanship by its workers, has become inseparable from the future of free men and Civilization.

What a sense of triumph and vindication must come to such men as Adolph Zukor and Barney Balaban of Paramount as, while gazing at the glorious entertainment edifices of today, their minds turn back to the then picture houses—a store for the theatre, kitchen chairs for seats and five cents for admission.

Yes, the world moves on. But not by itself. Ideas and faith are the essentials of life. All else is supplementary. Look first for the man—or men.

The Men

In the case of Paramount the men who stood for inspiration and action were Adolph Zukor and Barney Balaban—Zukor first, later both.

Adolph Zukor, a youthful immigrant from Hungary, never got over his first thrill at the amazing things that could be done through courage and work in the wonderland called America.

In 1912 Zukor had an office on Broadway, located across the way from the place where the Paramount Theatre stands now. He became intrigued with a foreign-made film called "Queen Elizabeth" and paid \$18,000 for the American rights to it. He was obsessed with the idea of making a full-length feature picture, something new in America. The hurdles he overcame steeled his determination. An exhibitor originally, his interests grew in both fields. His days and nights were made up of organization and reorganization, battling for financial support and public favor. It was Zukor who founded Famous Players.

Barney Balaban, son of a poor Chicago grocer and a clerk, discovered show business and was soon in it. As time went on he acquired his own theatres. His brother John had joined him and soon the boys hooked up with Sam Katz, a piano-playing son of a barber. That was the beginning of Balaban & Katz. Time and circumstances brought Zukor and Balaban to-

IATSA-AF of M Deal Off

(Continued from Page 1)

have been trying to agree on modifications of the pact with the IATSA for a year and a half, with no results.

Mr. Covert of the IATSA, when reached at his office, said: "We haven't been informed here yet of the action."

Mr. Dow of the American Federation of Musicians, when asked how it would affect the Canadian situation, said: "I don't know one iota of what you're talking about."

We asked Mr. Dow if he was aware of such an agreement. He replied: "I don't know one iota of what you're talking about."

When asked if he anticipated any information about the situation from his head office, Mr. Dow answered: "I don't know one iota of what you're talking about."

Mr. Dow, the reader may assume, doesn't know one iota of what we're talking about.

gether, with Paramount as the medium and the purpose. The union of two of the motion picture's greatest figures guarantees the future of the studio.

Paramount Today

Paramount Studios in Hollywood actually started in a small shed which stands in a corner of its present space. The studio occupies 27 acres, on which are 54 buildings manned by 3,200 regular employees. The average year's product is 3,789 miles of film.

The studio owes much to its ambassadors—the men who sell the trade and the world Paramount. An example of the quality of its personnel is Delbert Goodman, its Canadian chief. Del is a thorough cosmopolite, having sold Paramount to half the world. He brought a popular personality and a sure manner to Canada with him.

We were talking with Del about Canada, Paramount and the war. "The Canadian motion picture industry," he said, "is going about its business optimistically, uncomplaining and co-operating in every way with the war effort. And looking forward to better results at the boxoffice. There is a spirit of confidence in the Paramount company, its leaders and the undoubted boxoffice quality of Paramount Pictures."

Film Men in Reserve Army

(Continued from Page 1)

same offices to join similar units had to be surrendered when it was discovered that such an action would affect personnel by having too many out of the department at once.

The rush of film men to the colors brought the realization that there are quite a few who have been in for some time. Jack Melzer of Premier Operating Advertising has been with the Second Divisional Signals, RCCS, for almost a year and he was joined by Guy Upjohn, head RKO booker. Both boys were given low medical categories way back. Another old-timer is Bill Travers of Regal's shipping department, who is in the Veteran's Guard.

Harry Mandell, Comptroller of twentieth Century Theatres, has joined A Corps Signals, RCCS, and Bob Innis, Columbia ad sales manager, has been in the RCASC for two years. Herb Allen, general manager of Premier Operating, is with the Queen's Own Rifles, as is Martin Bloom, manager of the Capitol, Premier's New Toronto house. So is Dave Axler, Premier booker.

The Famous Players list is growing every day. Roly Darby of the Insurance department is in the Queen's York Rangers. So is Norm Jackson, assistant general auditor, Bert McLean, Statistical department, and the veteran Jimmy Goode of Dumbell fame.

Jack Hyland, Accounting department, is in the RCASC and Art Gunn of the same section has joined the RCE. Fred Morley of the Insurance department is with the RCCS and Tommy Callender, Insurance, has joined the 48th Highlanders.

It's too early yet to hear from the boys in other parts of the country but in Vancouver Regal's Rod McArthur has hooked up with the Irish Fusiliers and Empire-Universal's Dave Sutor with the Seaforth Highlanders.

The above-mentioned represent just a small part of Reserve Army men mainly from Toronto. Film men everywhere are whistling military marches. The boys can't wait to parade and see how they look in Jack Canuck's new suits.

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and Supplies

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Baby Left In Theatre

(Continued from Page 1)

abandoned in the theatre tonight. It is a little boy about three weeks old, and we believe that the only thing the matter with the youngster is that he's hungry. Is there anyone who can offer assistance?"

There was—Mrs. Lloyd Menard, mother of a three-weeks old baby. She took the child and attended to his immediate comfort, changing his clothing and feeding him.

On the baby was pinned a note reading: "Baby Richard. Please take him to a Catholic orphanage. I'm so very sorry."

The wailing of the baby in the ladies' lounge attracted the attention of Violet Browning, theatre matron. She turned him over to Geraldine Dougherty, an usherette, and called Mr. Brown.

Examination of the clothing failed to reveal any identifying marks. A description of the young woman believed to be the mother of the child is in the hands of the police.

The incident received much publicity in Windsor and other cities and Bob Brown is getting a royal kidding about it.

Red Cross Film Ready for Release

The much-heralded Red Cross film, "There, Too, Go I," for which a special film committee was formed, will be released on April 30th. It was screened the other day for leading distributors and exhibitors who were pleased with the picture. Col. R. S. McLaughlin of Oshawa, much interested in the progress of the film and its auspices, also watched its initial unrolling.

Much of the picture was made in England and featured in it are Queen Elizabeth and the British star, Anna Neagle.

Lt.-Cooper Honored

Lt.-Col. John A. Cooper, who is a member of the Central Council of the Canadian Red Cross Society, was honored at its recent Ottawa meeting with election to the National Executive Committee of the organization. Lt.-Col. Cooper, identified with many war efforts activities, is head of the Motion Picture Distributors Association.

Theatre Opening

Newest and probably last cinema opening in Toronto was that of the Westend Theatre on Thursday evening, April 23rd. Located on Lavender street, near Dundas, the Westend, formerly known as the Mavety, has been dark for ten years.

A 600-seater, the Westend is owned by Principal Investments.



Jammed Session

The musty Victoria Theatre, long the stronghold of vaudeville and legit and in recent years quiet but for an occasional overnight occupant, was the scene of something last week-end that must have sent the shades of its old-time idols into a snake dance. Movie house managers from nearby came over to gape at a picture out of the Victoria's past—a packed house, clogged lobby and a lineup. And at \$2.40 tops.

What caused this flashback of the living theatre in action was the visit of a pint-sized performer and occasional film star, Miss Molly Picon, in a Yiddish musical comedy. Brought to Toronto by Impressario Joe Eisenberg, Miss Picon and her company pulled them in from town and country. For two evening performances the house scarce had one of its 1928 seats unfilled. Even the matinee did powerful business. Ferg Martin and his staff from Famous Players had the time of their lives keeping the crowds moving smoothly.

The pert Picon's visit even caused revivals of her films in the Corned Beef Belt.

The most expensive seat in the house cost its occupant \$121.20. He had his pocket picked for all but \$1.20 of that amount.

Maybe there's something in this thing called "flesh" to bolster gasping movie boxoffices.

Hollywood Prayer

Under the above title I have received an interesting parody. The author prefers to remain anonymous but the piece is too good to share his silence:

Our fathers who are in California
Hollywood be thy name
Thy cinemas come
Thy stills be dumb in Los Angeles as in New Haven
Give us this day our daily newsreel
And forgive us our censorship
As we forgive those who show double features before us.
Lead us not into musical comedies
But deliver us from wild westerns
For thine is the King Kong, the Powells, and the Gloria Swansons
For ever and ever, ah me!

Home Sweet Home

Here's how to avoid insurance, annuities, social security, pensions and all schemes designed to protect your old age—get a job at the Imperial. You'll pass gracefully through youth and middle age in the company of other congenial old-timers in Mr. Tom Daley's gigantic and plush grotto. Some of the lads are serving life.

Mr. Daley's mob of stalwarts have served a total of 290 years. Why, Daley is just a Johnny-come-lately, having served a mere 19 years with Famous Players. Tommy Marsden takes down the ribbon for sticking around the longest—26 years. Archie Prentice has been stage manager for 23 years and George Robinson has been on the staff for 22. Les Liscome, building superintendent, has been checking up for 21 years; Al Massey projectionist, has been unreeling for the firm a matter of 20 years—well, you get the idea.

The girls and boys, it seems, take one look at the Imperial and sing out: "Home at last!"

Takeups

Marjorie Foley of Paramount became Mrs. Nat Keeney and moved to Waterbury, Conn. The boys and girls of head office gave Marj a chest of flatware as a giveaway for her getaway . . . Edgar Selwyn, famed producer from Toronto, is gravely ill . . . The bangup finish of the Leafs to capture the Stanley Cup cost Ben Ulster a pretty penny. The Leafs had lost three in a row and Ben gave his managers, Morrie Sasloff of the Ace and Alex Eckler of the Broadway, 10 to 1 that they would blow the series!

Army Film Loop Grows

(Continued from Page 1)

more than when the last figure was taken.

Since December the programs per week have risen from 383 to 425. These figures are just part of the growing demand, since there are 400 army camps in the nation, many of which are not yet showing pictures. The committee is working hard to get more prints of product. Originally such product was two years behind commercial showings. This period was reduced to one year and is now generally nine months.

Within the next month United Artists intends bringing in some 16 mm. prints of its product.

The figures do not include Newfoundland.

The four service organizations who co-operate with the distributors to see that the army is well supplied with film entertainment are the Canadian Legion, Knights of Columbus, Salvation Army and the YMCA.

Films for service entertainment are being made in the USA on a larger scale now, the result of that country's entry into the war. Before that keeping Canadian camps supplied was considerable of a problem, though the studios were co-operative. Mr. N. L. Nathanson, who is honorary chairman of the committee, made several trips to New York to acquaint executives with the committee's needs.

Royce Robbed

The Royce Theatre, a Premier house, was robbed last week—the fourth time in six months. The receipts were not handy so the thieves removed a small radio. Irving Fields is manager.

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Digest of Reviews

20th Century-Fox

TO THE SHORES OF TRIPOLI

Payoff: A superb offering of martial rhythm and colors is this picturization of Marine Corps training. Though the doings are thoroughly American, Canuck audiences will enjoy the panoramic tinting and the stirring brass of the bands. It's designed for every type of patron.

What Goes On: Story is a mild variation of a familiar one. John Payne is the too-capable nuisance who just can't fit into the mold of tradition. Randolph Scott is the tough old sarge who has his hands full with Payne. Payne slugs the sarge, who takes the rap because of his friendship with Payne's pater. Then the Payne saves the sarge's life during target practice at sea—but for the wrong reason. Anyway, John blows off the service until the news of the Jap attack catches up with him, then embarks with the boys. Maureen O'Hara, as a nurse, provides the romance.

Sizeup: This is much more of a look than a listen picture. Nancy Kelly, William Tracey, Maxie Rosenbloom and Minor Watson are in it.

Columbia

HIGH OVER THE BORDERS

(National Film Board—"Canada Carries On" Series)

Payoff: Though this is an educational short on bird lore, it is very good theatre of a unique escapist brand.

What Goes On: The things everyone has always wanted to know and promised himself he would find out someday are here presented in a deeply interesting manner. Why and how birds are banded; where they go and how they get there; and the particular habits of each family make up the picture.

Sizeup: It's interesting, informative and beautiful.

Regal

THE COURTSHIP OF ANDY HARDY

Payoff: The same popular standard.

What Goes On: There are enough separate stories here for several Hardy films. (A) Andy gets in trouble for car theft. (B) Mrs. Hardy gets tangled up with a phoney collection agency. (C) Donna Reed, as the daughter of a divorced couple, becomes the problem of the senior and junior Hardys. (D) Daughter Marian comes back from the big town with sophisticated notions and must be straightened out.

Sizeup: MGM is lavish in stories as well as production. Andy is comparatively restrained here. Donna Reed, a starlet, swipes much of the footage. The usual players, assisted by William Lundigan, Frieda Inescort and Harvey Stephens.

Esquire

MR. V.

Payoff: This sometimes gay, sometime intense drama of underground channels out of pre-war Naziland ranks high as audience fare. It offers Leslie Howard in a favorite and familiar role, that of a spirited and humane will-o'-the-wisp.

What Goes On: Howard, as a fuddy-duddy professor of archaeology, is the private joke of his class. He takes some of the male members along to Germany for summer field work. They discover his real character and mission and they join him in smuggling out important refugees. In the course of his work he meets a girl who has been pressured into being a Gestapo spy by threats to her interned father's safety. He straightens all that out.

Sizeup: Offered as a fantasy, the audience is asked to accept Howard's ability to be in several places at once—and will. The Gestapo is presented as a jackassical group but as the film progresses its representatives grow in deep-dyed villainy. The authenticity of their terrorism keeps pace with Howard's change of character to keen-witted realism and the latter part of the proceedings picks up sharp suspense.

It's mostly a one-man job but the supporting players offer fine help.

Republic

YOKEL BOY

Payoff: A crackpot-pourri of Hollywood whims and gangster whams. It has much music and clowning.

What Goes On: Eddie Foy, Jr. is the small-town movie bug imported to Hollywood by Producer Alan Mowbray as a guide to what the public wants. His idea is to get Public Enemy No. 1 to play Public Enemy No. 1. The gangster messes up the studio by imposing his own ideas. Meanwhile Foy and Joan Davis, the mobster's sister, get romantic.

Sizeup: The Davis girl keeps things rough and rowdy, aided and abetted by Foy, Albert Dekker, Roscoe Karns, Lynne Carver, Marc Lawrence and Tom Dugan. It will serve well as the laugh portion.

Universal

JAIL HOUSE BLUES

Payoff: The big thing is a penitentiary musical comedy. Otherwise marks time.

What Goes On: Nat Pendleton is a jailbird with show bug. He gets out, takes care of the men muscling in on his mother's beggar organization, then returns to the coop. In the outside world he finds the tenor he needs and kidnaps him into jail. The tenor, Robert Paige, gets a Broadway contract and his girl, Anne Gwynne, as a result.

Sizeup: It's pleasing enough filler. Jail is so much fun that none wish to leave and all who do try to get back. Samuel S. Hinds, Elizabeth Risdon, Warren Hymer and an assorted collection of mugs and thugs are the plaster.

RKO

SCATTERGOOD RIDES HIGH

Payoff: This issue of the rural saga has more color and scope than most of its predecessors, mainly because Scattergood Baines' heavy homeliness is somewhat relieved by other earthy and amusing characters. It has action and interest added to the customary sentiment.

What Goes On: Young Charles Lind loses his father in a trotting horse accident. The family farm and stables are sold to social-climbing Dorothy Moore and her hen-pecked husband, Jed Prouty. Lind gets back his favorite racer, wins enough to buy back the farm and maintain his romance with the interlopers' daughter. Scattergood? He pulls the strings that put things straight.

Sizeup: Scattergood's homely phrases, which fall hard on some urban ears, are there in smaller measure. Guy Kibbee is the same old angel.

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Frank Meyers, Manager

The National Film Board — II

Roly Young, Screen Columnist of the Toronto Globe and Mail, Describes Its Operation

In This Second of Several Articles About the NFB

Roly checks on the intentions of the NFB and the nature of its product in this article. Also revealed are its charges under certain conditions.

Interest in the NFB is growing every day. The American periodicals pay considerable attention to its issues in the USA and the New York Post recently devoted two pages to stills from "This is Blitz."

Certain legislators have awakened to the influence of the NFB in Canada. R. H. McGregor, Conservative from York East, has been asking questions in the house about the salaries and personnel. The Board, it was revealed, employs 54 men between the ages of 18 and 45.

In addition to the complete shows sent out on rural circuits by our National Film Board, an ever-increasing library of 16 mm. films is being built up from which "any responsible organization, institution or individual" may obtain films at a nominal service charge. This charge is really a nominal one, running from 25c to 50c a reel. The films may be purchased outright also, at prices with range from \$12 for a silent film and \$15 for a talkie in black and white, to \$45 for reels in color.

The colorwork being turned out by the Film Board is particularly attractive, with soft, subtle tones and a complete absence of those florid reds and greens that often predominate in films. I saw several, including a particularly interesting reel called "Canadian

Studios Plan Inter-Aid

That the war to Hollywood is becoming more and more of a reality is attested by the measures adopted at a special meeting of the board of directors of the Association of Motion Picture Producers.

Comprehensive plans for inter-studio assistance and inter-use of equipment in the event of actual war damage; definite methods for inter-studio co-operation in carrying out the industry's contribution to the war effort, both in the matter of production and the services of film personalities for personal public effort;

Survey of the transportation and delivery problem with a plan to overcome the problem to be evolved by pooling resources;

Employment of qualified engineers to determine what equipment now in production use which can be used in part-time production of materials for the armed forces;

Analysis of all methods to conserve essential war materials in all phases of production on an industry basis, which also involves the possibility of the pooling via a central bureau to ration and devise means for repeated use of the same materials.

Disney and Goldwyn

Walt Disney announces the start of a special short production to star Goofy which will be designed to accompany the showings of the Samuel Goldwyn Production, "Pride of the Yankees." These Disney and Goldwyn films will be simultaneously released by RKO-Radio.

Landscape," in which the beauty of a Canadian travelogue is combined with some first rate education in art by the famous Canadian painter, A. Y. Jackson. Many of Mr. Jackson's finest paintings are reproduced in full color, and the camera takes you with him on two sketching expeditions, one into Northern Ontario during the autumn, and an early spring trip to old Quebec. You have probably seen, as I have, many attractive reproductions of Mr. Jackson's Quebec scenes. They're particularly popular on Canadian Christmas cards. In the film I thought one of the scenes was filmed from one of these paintings until I noticed that figures far in the background were moving. Mr. Jackson gives part of the commentary himself, explaining his technique and theory of art, and the camera studies, moving back and forth between his canvas and the actual scene that he is painting, give a very clear interpretation of what the artist is trying to achieve and his method of obtaining his effects. The entire reel is a thing of rare beauty. It is intended as the first of a series on Canadian artists, and plans are under way for sequels on Tom Thomson, David Milne, Emily Carr and others.

Films such as these have a two-fold value, first as a cultural record, and secondly, as a very sugar-coated method of increasing our appreciation of native art. The fact that it is highly entertaining and attractive to view is an incidental asset and tribute to the creators.

There is still another value in these films, and that comes in the form of indirect publicity for Canada arising out of their showings in the United States. So far, in many cases, the United States' demand for Canadian films has been greater than it has been possible

to meet. More than 100 United States film libraries handle the films south of the border, and have many hundreds of Canadian films being shown all over the continent to our American cousins. I am speaking now only of the 16 mm. films, and will later refer to the success of the board's regular commercial films in the United States.

In Canada, incidentally, the board has established regional repositories (it sounds like a place to buy horses) in every Province. In Western Ontario, for instance, the films may be obtained through the Deputy Minister of Education in the Department of Education, here in Toronto. The eastern end of the Province is handled directly from the Film Board in Ottawa. There are similar repositories from coast to coast.

The board's library includes all the "Canada Carries On" series which become available six months after their commercial release. Thus, you can now obtain the Academy Award film, "Churchill's Island," and many others like "Atlantic Patrol," "Battle of Brains," "Heroes of the Atlantic," "Letter From Camp Borden," etc., etc.

These shorter films run approximately twenty minutes, but there are also longer pictures. "Not Peace but a Sword," which this paper originally presented at the Canadian National Exhibition, is in the libraries. "London Can Take It," the sensationally successful picture with the Quentin Reynolds' commentary, has been acquired by the board, as has the well-known British feature, "The Lion Has Wings," with Merle Oberon and Ralph Richardson.

Another Globe and Mail presentation was "Flight for Liberty," which has proved so popular that the Film Board has 180 copies of it in circulation.

Despite the popularity of its

product, in which the board takes justifiable pride, it now and then runs up against prejudices which are not without their humorous implications. At the C.N.E. last year this paper presented a short musical film made by the Film Board. It contained music by the R.C.A.F. Band, and a night club performer singing the Australian Air Force song, "When the Roll Is Called Up Yonder Will the Angels Play Their Harps For Me?" It was necessary to take the number out of the Film Board shows in rural districts because those audiences considered the song sacrilegious and resented it.

Also rather comical is the fact while these Canadian films are so tremendously popular in United States, they are not shown in England. The British Government classifies them as "Alien!"

Correction re NFB

The National Film Board's 1942-43 appropriation is \$237,000. It was printed everywhere incorrectly as \$737,000.

Neagle, Wilcox Plan Canadian Benefits

Screen star Anna Neagle and Producer-director Herbert Wilcox left New York for Hollywood less than a week after their return from England, where "They Flew Alone" was filmed around the famous careers of the flying Mollisons. They will begin a round-up of talent at the film capital for the special shows to be staged as a benefit for the Air Cadet League of Canada.

Players will be invited by Miss Neagle and Mr. Wilcox to take part in ten performances, throughout principal Canadian cities, of Noel Coward's play "Tonight at 8:30." All participating will volunteer their services for this benefit on behalf of the ACL, comprising lads who later enter the Royal Canadian Air Force.

Chaplin's 'Dictator' Stolen in Paraguay

A band of five masked men stole the print of Charlie Chaplin's "The Great Dictator" from the Ascension theatre in which it was to have had its first Paraguay showing. It was the second try in four days to steal the film. The men forced a workman to open the storage room.

The film, previously barred because of Italian and German protests, was placed on the okay list when Paraguay severed diplomatic relations with the Axis in January.

History of RKO Pathe News

RKO Pathe News' current celebration of a third of a century of its existence brings into sharp focus the fact that great changes have taken place in newsreels since Charles Pathe first sponsored his news-by-motion-pictures idea more than thirty years ago.

Increased demand by the public for real, vital news clips, plus the advent of sound have served to stimulate the growth of the newsreel until today it is a giant organization with life lines reaching into the far corners of the earth, backed up by a vast and intricate system.

In the old silent days, for instance, a news gathering expedition consisted of one man and a camera. Today, in sharp contrast, an RKO Pathe News crew carries equipment that costs up to \$25,000, and involves the integrated services of a chief cameraman, an assistant, a sound man, a contact man, and very often two men who handle special lighting equipment. The light men are essential when stories break at night, or in dull weather or in inside locations where natural light is not available.

Back of this field crew is a complete organization that operates much like a newspaper. There is a news desk where most of the news tips clear, and a staff of editors and writers who prepare the commentaries. In addition, there is a music department which handles the musical accompaniment wherever it is necessary, and special super rapid recording and laboratory facilities which operate at incredible speed, so that within a few hours after a negative is received at the RKO Pathe News offices at 625 Madison Avenue in New York City, prints are available to theatres in the metropolitan area while other prints are on their way by plane to the rest of the country.

Today, because world news of importance breaks constantly, the newsreel is more a daily newspaper than ever before in its history.

RKO Pathe News, which is the pioneer of them all, had its birth in Paris in 1910 where it was called the Pathe Journal. Later that year, Charles Pathe, its founder, established an American edition under the management of Jacques A. Berst. In 1914 the title was changed to Pathe News. From 1917 to 1918 it was called the Hearst-Pathe News, and in 1919 it resumed its original name of Pathe News which it carried until 1931 when it was named the RKO Pathe News.

Air Raid Instructions To Theatres

The Office of Civilian Defence at Washington has issued a booklet to American theatre owners covering air raid precautions. No similar booklet has been issued in Canada despite our earlier entry into the war. A draft of a booklet of instructions was offered to the Fire Marshall for approval by two theatre representatives a while back but has not yet been returned.

The American idea may be worth noting and is hereby reprinted:

- (1) To provide the mechanical means by which all air raid warnings will be received promptly and can be transmitted immediately to the theatre warden;
- (2) To make certain that the blackout of the theatre can be effected rapidly and is complete;
- (3) To prepare an emergency lighting system which will not affect the blackout, but which will provide a necessary minimum of light to prevent confusion among personnel and patrons;
- (4) To prepare signs and directions in the theatre that patrons and personnel can follow to exits and first-aid posts, including blackout-tested illuminated signs and blackout-tested illuminated routes;
- (5) To eliminate possible building hazards;
- (6) To organize emergency communications, signalling and messenger systems, both within the theatre and to the zone warden;
- (7) To make safety provisions for furnace boilers, gas tanks, and vital points;
- (8) To appoint theatre wardens and a theatre defense group from personnel;
- (9) To organize completely and train the theatre defense group so that it is prepared to cope with any emergency;
- (10) To provide equipment for the building and theatre defense group;
- (11) To maintain close liaison with the zone warden or the local citizens' defense corps.

Organization of the theatre defense group calls for:

- (1) Preparation of a complete organization plan which should be discussed with the zone warden and the commander of the citizens' defense corps;
- (2) Appointment of a theatre warden, assistant theatre wardens, and orchestra and balcony wardens;
- (3) Appointment of wardens in charge of lights, normal

and blackout; communications, normal and messenger; heating, plumbing, gas and ventilating systems, elevators, escalators, etc.; (4) Appointment of stairway guards, fire watchers, and first aid workers, to assist the emergency medical service, and (5) Selection of a theatre warden's post (theatre warden's headquarters), orchestra and balcony wardens' posts, fire watchers' posts, and first aid posts.

Arrangement of personnel training schedules, as well as location of the nearest casualty station of the emergency medical service likewise is advocated.

This type of organization, it was revealed, is considered minimum for theatres maintaining paid personnel of ten or more. For theatres with smaller staffs a combining of some of these duties may be practical, it was said.

A description of the duties of the theatre warden, before, during, and after the raid, and in case of direct bomb hits on the theatre, those of the orchestra and balcony wardens, first aid workers, messengers, building technicians, stairway guards, fire watchers, and others are contained in the regulations.

The following items of equipment are included among those suggested for theatre use: first aid kits, stretchers, blankets, flashlights, water, whistles, rope, ladders, boxes of sand, hose, barrels, picks, crowbars, shovels, buckets and gas alarm devices.

The OCD points out that the suggested regulations should be considered as additional advice and not used singularly nor in the light of superseding previous instructions issued by the OCD. Because of the varying size and type of theatres as well as equipment and personnel, specific plans will be left to management of each.

However, during actual raids, it was explained, the regulations will urge that the show go on because of the opinion that its continuance will do more than anything else to keep the audience calm.

Short of Stunters

Hollywood faces a shortage of stunt pilots, it was discovered when Paramount sought flyers to man Japanese planes for attack scenes in "Wake Island."

Fifteen years ago one hundred movie flyers worked on such pictures as "Wings," "Lilac Time" and "Hell's Angels" but now the studio is encountering difficulty in finding a dozen.

Revivals in Manhattan

Beau Geste—1939 adventure story; G. Cooper, R. Milland.

Crime and Punishment—1936 psychological melodrama; Peter Lorre. Dark Victory—1939 drama; B. Davis, G. Brent.

Duck Soup—1933 farce; Marx Bros.

Foreign Correspondent—1940 melodrama; J. McCrea, A. Basserman.

Golden Boy—1939 drama; W. Holden.

Holiday—1938 comedy; Hepburn & C. Grant.

Hunchback of Notre Dame—1939 drama; C. Laughton.

It's Love I'm After—1937 comedy; L. Howard, B. Davis.

Jezebel—1938 costume melodrama; B. Davis, H. Fonda.

Joy of Living—1938 comedy; I. Dunne, D. Fairbanks.

Love From a Stranger—1937 psychopathic melodrama; A. Harding, B. Rathbone.

Mata Hari—1932 World War spy story; Garbo.

Metropolitan—1935 operatic film; Tibbett.

Of Human Bondage—1934 drama; L. Howard, B. Davis.

Peter Ibbetson—1935 romantic drama; A. Harding, G. Cooper.

Prisoner of Zenda—1937 costume drama; M. Carroll, R. Colman.

Sign of the Cross—1933 religious drama; Colbert & March.

Submarine Patrol—1938 comedy-melodrama of the navy; R. Greene, N. Kelly.

Things to Come—1936 dramatization of H. G. Wells' prophetic novel of the next World War; R. Massey, Sir Cedric Hardwicke.

Three Cornered Moon—1933 comedy; C. Colbert.

Party for Cardell

John Cardell has left Vitagraph's Calgary office to join the armed forces. Cardell, with Vitagraph for seven years, was presented with travelling bag by his colleagues at a party in his honor at the home of Reata Fasman, also of that exchange.

Shorts Show Nixed

The attempt to sell an all-short program as a complete show failed in New York last week. Made up of MGM short subjects and offered at the Broadway Theatre under the title, "Prize Package," the experiment faded out of the public fancy in one week.

The experiment won considerable press praise but after the first couple of days business dwindled to nothing.

Schenck Boosts Lew Ayres

Nicholas M. Schenck, president of Loew's Inc., which is tied up with MGM, was supposed to have given a much-quoted interview in which he condemned Lew Ayres for his recent action.

But Mr. Schenck denies that he ever made such statement. On the contrary, he had nothing but praise for Lew Ayres, as he reveals in the following open letter to the actor.

"The newspapers this week have carried a story from Miami which has distressed me deeply because things I said have been misquoted. These are the facts:

"During an informal dinner in my home at Miami Beach, where I spent a few days, you were being discussed and severely criticized. I felt that my guests should know you as I do. It was not my province to judge your philosophy or the road you have taken. I said: 'Since Lew Ayres is not with us, since this boy is away at camp, I can speak as an individual and not as the head of a company in which he is a star.'

'I told my guests that you were one of the finest men it has ever been my privilege to know, a person of utter sincerity. I explained to them that you had asked your country to send you to the front lines as an ambulance driver no matter how great the risk, that it was your hope to save human lives, that you could not kill. In this connection, I told them a fact with which they were not familiar, that you did not eat fish or meat or anything that had to be killed. I told them that in all Hollywood there was no more charitable individual, that there was no cause for which you did not give bountifully. I pointed out specifically the splendid work you have been doing for the Red Cross. I told them that you not only made large contributions of money, but that day and night, apart from your studio duties, you had devoted yourself to conducting classes in first aid.

"Among those present was a Miami newspaperman. He expressed great interest in many of these statements, was delighted to get a true picture of an individual who has been misunderstood. Mind you, at no time did I discuss or express agreement with the stand you have taken. Frankly, I must confess that I have never understood your position. It is a peculiarity beyond my personal comprehension.

"What you saw in the papers was a distressing misrepresentation, doubtless unintentional. I wanted you to know."



LEO COYLE, of the Granada, St. Catharines, created much talk and interest in "Bitter Sweet" when he telephoned to all the leading musicians in the city, giving them the highlights and play-dates of the picture. He had cards placed in nearby towns and also in the Military Camp at Niagara.

BILL PAYNE of the Granada, St. Thomas, on "Blues In The Night" had tieups with several music stores. A co-operative ad was given by one of these stores and a tieup with Kresge's on the same feature was a full corner window with song sheets and records. A one-sheet with copy was used as a background and a revolving disc with copy and music centered the window.

FRANK REID of the Park. Chatham, issued STOP & GO teasers this week. These were folded, the outside reading "STOP—before it's too late" and the inside reading "Enjoy a good Movie Vacation in April, etc. GO and see 'Week End Vacation in Havana,' etc."

THE lads in the booth at the Centre, London, are keen on making their show one of the best and are continually drumming up little ideas with the help of colored gelatine, effective slides, tinted feature titles and shorts. This all tends to add a soft, relaxing atmosphere. After one Community Sing, when "There'll Always Be an England" was played, a Union Jack effect slide was flashed on the whole front of the stage. This gets a big hand every time and is a real snappy arrangement. Nice work, boys, it sure does make a difference when you fellows up in the cage put your hearts as well as your hands into the job.

STEWART GILLESPIE of the Marks, Oshawa, stirred up a lively plug on "Ride 'em Cowboy." A horse and rider with copy banners placed on each side of the saddle pranced down the street. This was a show horse that waltzed around and attracted a very great deal of attention.

MAX PHILLIPS of the Regent, Sudbury, on "To Be or Not To Be," plugged this picture in a tieup with local merchants whose ads gave the picture a boost. Spotted photos of local girls who have enlisted in the Forces, set in the different ads, sold the idea.

AT the beginning of each Sunday Midnite show from about 12.01 to 12.20, Len Herbert of the Centre, London, presents "The Band of the Week." He runs the latest records on the Non Sync. These records are supplied by Heintzman & Co. in return for a credit slide on the screen. Each week a different band is presented with the newest recordings. Five thousand small-sized heralds were put out, the cost being split. These are handed to patrons when leaving the theatre. The piano firm handed them out from the record department, several dance halls gave them out and more were placed in busy restaurants. In fact, the whole town was covered with them. A good time was had by all, for to quote Len "The whole town went nuts trying to sing the 'Zoot Song' which was printed on one side of the herald."

PETE HARRISON, of the Capitol, Cobourg, tied up with a window display showing the complete new army outfit. He thus got the interest of the local Legion who gave the picture plenty of boosts.

IES VICARY of the Geneva, Orillia, arranged a large RCAF flag and several small flags on top of the marquee and boxoffice, getting these through the courtesy of the RCAF. A tieup with Woolworth's arranged a window display on the "Be An Airman" game. They also featured an Airman Sundae at their soda fountain. Another display in a jeweller's window consisted of several clocks, each one set for the correct time, in different parts of the world, the main clock giving the correct time to see the feature at the Geneva theatre.

WE'VE heard of some very quaint objects being found in a theatre, but the find of last Saturday—a live baby in the wash room of the Vanitv theatre. Windsor, tops them all. Could it have been that kind and motherly face of Bob Brown, the genial manager, that warranted this action?

MR. PLUMB was the lucky winner of the Foto-Nite prize at the Rex theatre in London. Mr. Plumb is an employee of the CNR car shops. The prize money, a cheque for \$200.00, was duly presented by Fred Thompson, manager of the Rex, and exhibited in the car shops, causing quite a sensation among the workers.

Hollywood Jottings

Humphrey Bogart assigned by Warner Bros. to leading role in "Casablanca," Hal B. Wallis production telling a story of American war refugees in French Morocco . . . Ann Rutherford gets lead opposite George Montgomery in 20th's "Coney Island," her first role since joining that studio . . . Craig Stevens borrowed by Republic from Warner Bros. for romantic lead opposite Jane Frazee in "Tahiti Honey" . . . Universal signs John Boles and Kay Francis for featured roles in "Love and Kisses, Caroline."

Bonita Granville, Ilka Chase, Gladys Cooper, John Loder and Lee Patrick given important roles in "Now, Voyager," new Bette Davis-Paul Henreid starrer at Warner Bros. . . . Evelyn Brent returns to Paramount after several years' absence for featured role in "Wrecking Crew" . . . Rita Quigley goes to 20th from Paramount for important role in "The Postman Didn't Ring" . . . Andre Charlot, producer of the famed "Charlot Revues," makes film debut in Warner Bros.' "The Constant Nymph" . . . Philip Dorn has lead in Metro's "Random Harvest."

James Cagney, Olivia de Havilland, Charles Boyer and Joan Bennett among first Hollywood stars selected for Victory Caravan, which will tour country for Army and Navy Relief funds . . . Six-year-old Patty Hale, who made film debut in "Always In My Heart," has contract renewed at Warner Bros. . . . Joan Crawford, anxious to produce as well as act, will first try her hand on a short at MGM . . . 20th Century-Fox to release Tyrone Power, its No. 1 boxoffice personality, to the Navy after "The Black Swan" is completed.

"The Male Animal" asserting himself at Pomona College, where student officers of the ROTC have decreed that if their honorary co-ed officers want to wear uniforms they also must drill . . . Walter Huston plays his third unbilled role in a picture his son John directs when he does a drunk bit in "Across the Pacific," at Warner Bros. . . . Abbott and Costello buy complete new uniforms for Father Flanagan's Boys Town baseball club . . . Ricardo Cortez turns from acting and directing to become an agent.

NFB's Russian Short

The National Film Board's newest issue of the "World in Action" series, "Inside Fighting Russia," opened at Shea's, Toronto, on April 24th. Soviet war reels are big audience stuff now, and NFB's record of hits guarantees this one.

Snips and Snaps . . .

Angel



Jeanette McDonald as she appears in MGM's "I Married an Angel."



THIS YOUNG LADY — like her four brothers — was born in New York City. She was graduated *cum laude* from Hunter College and accepted into the honorary scholastic fraternity Phi Beta Kappa. Her brothers Harry and Edward are physicians and for a time she intended to follow in their steps. Brothers Bill and Jimmy, however, were in show business — Bill as a producer, Jimmy as an actor — and she changed her mind. She has many interests, among them being painting and music, and she is widely read. She is adept at ballet, tap, and eccentric dancing, plays badminton and tennis, and loves horseback riding. Jeanne Cagney's first really big screen role is in support of her brother in Warners' "Yankee Doodle Dandy," in which he portrays the beloved George M. Cohan. Miss Cagney has grey eyes, is five feet three and three-fourth inches tall, and has the "light brown hair" associated with another 'Jeanie.'



Pals



Dan Daley, Jr., Donna Reed, eight-year-old Bobby Blake, and a canine actor, Pal, are the principals in MGM's "Mokey." This feature is the story of a fun-loving youngster who finds life complicated when a step-father enters the house.

Showdown



Ralph Byrd in a dramatic scene for "Desperate Cargo," produced by PRC.

Love Interest



Doris Day and James Seay play the romantic leads in PRC's "Mr. Celebrity."